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V. Harris  
and  
others

1921

(inserts in)

ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, FEBRUARY 19<sup>TH</sup>, 1921  
AND CONTINUING UNTIL THE DATE OF SALE  
(INCLUDING WASHINGTON'S BIRTHDAY)  
FROM 9 A. M. UNTIL 6 P. M.

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VALUABLE PAINTINGS  
BY  
OLD AND MODERN GREAT MASTERS

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY ORDER OF A NUMBER OF PRIVATE OWNERS  
AND SEVERAL ESTATES  
ON THE EVENING OF THURSDAY, FEBRUARY 24<sup>TH</sup>  
BEGINNING AT 8.15 O'CLOCK  
IN THE GRAND BALLROOM OF THE PLAZA  
FIFTH AVENUE, 58<sup>TH</sup> TO 59<sup>TH</sup> STREET





ILLUSTRATED CATALOGUE  
OF  
**VALUABLE PAINTINGS**  
BY  
OLD AND MODERN GREAT  
MASTERS

**TO BE SOLD AT UNRESTRICTED PUBLIC SALE**

FOR ACCOUNT OF A NUMBER OF PRIVATE  
OWNERS AND SEVERAL ESTATES

ON THURSDAY EVENING, FEBRUARY 24<sup>TH</sup>, 1921

**IN THE GRAND BALLROOM  
OF THE HOTEL PLAZA**

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET, OF THE

**AMERICAN ART ASSOCIATION, MANAGERS**  
NEW YORK CITY



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

## CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

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AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.



# CATALOGUE



# EVENING SALE

THURSDAY, FEBRUARY 24, 1921

## IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8.15 O'CLOCK

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WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—1916

### 1—APPLES

*Height, 10 inches; length, 14½ inches*

LYING in a small, gray-white china dish are a large ripe golden-yellow apple with a soft bloom on its delicate skin, and the half of a rosy apple, its flesh exposed even to the seeds of the split core. Back of the dish, on the yellowish-mahogany table, is a large apple, red and light green; glossy green grapes are scattered on the table beside it; and the background is a rich, dark green, modified by reflections from the table—the whole in “juicy” color.

*Purchased from Messrs. Cottier & Co.*

*From the I. T. Williams Collection, 1915.*

*Property of a Private Collector.*

\$ 55.

*A. Shilling.*

## AUGUSTIN THÉODULE RIBOT

FRENCH: 1823—1891

### 2—THE COOK

*Height, 11 inches; width, 8 $\frac{1}{4}$  inches*

HARMONY softly melodious—a motive in rich browns, olive and gray, and the tones of sun-warmed flesh. The background is dark brown, varying in intensity, the whole surroundings are dark, with a subdued light from above on the right falling upon the gray-white cap and coat of a hardy peasant who is seated beside a dark brown basket of green vegetables.

*Signed at the lower right, T. RIBOT, 1853.*

*Purchased from the late Daniel Cottier.*

*From the I. T. Williams Collection, 1915.*

*Property of a Private Collector.*

\$25.

*M<sup>r</sup>. Harrison.*

## JAMES ABBOTT McNEILL WHISTLER

AMERICAN: 1834—1903

### 3—GREENWICH

*Height, 6 inches; length, 10 inches*

THE Greenwich docks, in the middle distance, with shipping tied up and two or three smoking chimneys, lie beyond a foreground of gray waters. The evening sky shows tints of warm, smoky red below and, above, dull yellow blue—the whole harmoniously united.

*Signed at the lower right with the Whistler butterfly device.*

*Property of V. WINTHROP NEWMAN of London and New York.*

410.

*J. Aron.*



EMIL CARLSEN, N.A.

AMERICAN: 18—

4—*STILL LIFE*

*Height, 17 inches; width, 14 inches*

A PLUMP chicken, dressed and laid on a table with white cloth, the head with feathers left on the neck, according to poulterer's custom, hanging over the edge; on the table, also, a glass flagon; background of green-gray.

*Signed at the lower right, EMIL CARLSEN, and dated '94.*

*Property of a Private Owner.*

95.

*J. W. Lynde.*

CHARLES ÉMILE JACQUE

FRENCH: 1813-1894

5—*CHICKENS*

(Panel)

*Height, 4½ inches; length, 6 inches*

UNDER a slant of light which gilds the straw at their feet are two hens, a black one standing and about to peck for food, and a white one sitting, before a neutral grayish background.

*Signed at the lower left, CH. JACQUE.*

*From the Alexander Blumenstiel Collection, 1906.*

*Property of Miss HARRIET WILLIAMS.*

270.

*Satinover Gall?*



THÉOPHILE DE BOCK

DUTCH: 1850—1904

6—CATTLE AT THE POOL

(Panel)

Height,  $8\frac{1}{2}$  inches; length,  $14\frac{1}{4}$  inches

At the farther edge of marshy shallows in the foreground some black, black and white and red cows are standing, in front of some low, broken hills, with trees at either side, on a day of passing showers.

*Signed at the lower right, TH. DE BOCK.*

*Property of a Private Owner.*

\$ 470

*R. Anderson.*



## JEAN JACQUES HENNER

FRENCH: 1829—1905

### 7—RECLINING NYMPH

*Height, 10 inches; length, 16 inches*

FULL-LENGTH nude female figure, reclining, in back view, on grassy foreground; body supported on elbow of left arm, head, with auburn hair, inclined as eyes look into blue waters of a pool which is seen at extreme left; landscape setting of tree foliage at right, hillside and blue sky at left.

*Signed at the upper right, J. J. HENNER.*

*Purchased from Fishel, Adler & Schwartz.*

*Property of J. S. ARON.*

550.

*W. W. Seaman. agt.*



## LOUIS METTLING

GERMAN: 1847—1904

### 8—RELICS OF THE PAST

*Height, 13 inches; width, 9 inches*

A RAW-BONED, blue-eyed youth, seated on a low cask and observed in a half-light, is indulging in martial dreams. He has clad himself in a soldier's brass-buttoned great-coat and campaign hat, shoes that are too big for him, puttees or leggings which sag, and he holds under one arm a folded red blanket. Between spread knees his lanky hands close upon the scabbard of a long sword whose hilt is high as his shoulder.

*Signed at the lower left, METTLING.*

*Purchased from the late Daniel Cottier.*

*From the I. T. Williams Collection, 1915.*

*Property of a Private Collector.*

*\$65.*

*J. C. Willaver.*





## L. ALFRED STEVENS

BELGIAN: 1828—1906

### 9—*LA DAME AU PIGEON*

*Height, 18 inches; width, 15 inches*

ON a garden path, a full-length figure of a lady, in profile to left; warm blonde hair under small hat with spray of blossoms; long black walking coat with pendent blue neck ribbons, over black dress; left hand holding skirt and gloved, right hand bare raised in gentle gesture, and in front of her on the ground a white pigeon with blue ribbon circlet. In background, a border of flowers and foliage and blossoms above.

*Signed at the lower left, A. STEVENS.*

*Property of and inherited by COLONEL LÉON OSTERREITH, from the Estate of his family, in whose possession it has been for many years, as a part of the Collection Osterreith located in the Family Palace on the Place de Meir at Antwerp, Belgium.*



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

10—*THE PASTURAGE*

(Panel)

*Height, 11½ inches; length, 19½ inches*

AN irregular roadway passes from right to left in a foreground of meadows, where, at left, is a peasant woman and her cow. At right are two pollard willows and a few other small trees while beyond, lying in a valley, are the roofs of a little town. Above the low horizon is a luminous sky composed of white cloud which but partially veils the blue.

*Signed at the lower right, COROT.*

*Recorded in Robaut's "L'Œuvre de Corot," Volume III, No. 2297, and illustrated from a drawing by Alfred Robaut. Painted, 1870-1871.*

*Property of a Private Collector of Boston,*

*\$925.*

*Mrs. Johnson.*

## ANTON MAUVE

DUTCH: 1838—1888

### 11—FEEDING TIME

*Height, 13 inches; length, 18 inches*

A BLACK and white cow, in side view to right, with a peasant woman wearing gray blouse, black skirt and blue and white kerchief standing at her head, in a grassy farmyard; foliage above the wall, at left.

*Signed at the lower right, A. MAUVE.*

*Property of a Private Owner.*

240.

*Mrs. Johnson.*

## WILLIAM SARTAIN, A.N.A.

AMERICAN: 1843—

### 12—LANDSCAPE

*Height, 14 inches; length, 17 inches*

BEFORE a robin's-egg sky laden with strata of light fleecy clouds a dense wood is silhouetted on the right, projecting into a field of wild land, the herbage brown in autumn hue.

*Signed at the lower right, W. SARTAIN.*

*Property of a Private Owner.*

90.

*E. D. Levinson.*

JAMES M. HART, N.A.

AMERICAN: 1828—1901

13—LANDSCAPE AND CATTLE

*Height, 20 inches; width, 16 inches*

IN pastures through which winds a shallow stream are five cows standing at rest and in the left foreground are two calves. At left some widespreading trees border the field and over all is a sky of summer clouds with spaces of blue.

*Signed at the lower left, JAMES M. HART, and dated, 1889.*

*From the Estate of MARY A. ROBBINS.*

*\$105.*

*E. H. Manning.*

SCHOOL OF SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

14—PORTRAITS OF SAINTS

*Twelve Panels in one frame, each: Height, 5 inches; width, 4½ inches*

Upper row: Saints Andrew, Thomas, Simon, Peter.

Middle row: Saints James, James the Less, Bartholomew, John.

Lower row: Saints Paul, Philip, Matthew, Mark.

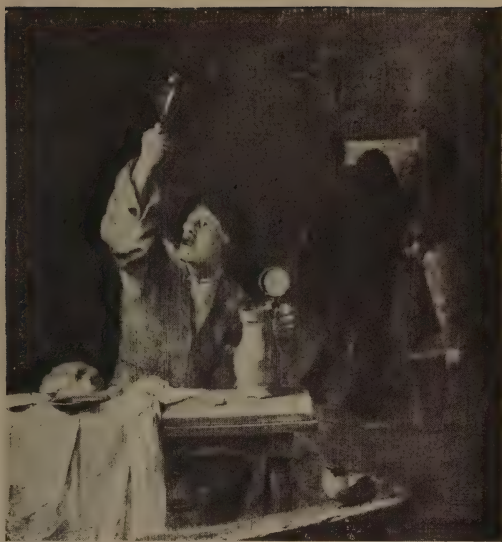
HALF-LENGTH pictures of the twelve saints, all showing a hand or both hands; robes—some red, some blue, some brown; heads in different positions, full-face, three-quarters or profile; all of varying ages and all bearded except one, St. John.

*Property of FERNAND GOOSSENS, Professor of Fine Arts, University of Brussels.*

*250.*

*W. W. Seaman. agt.*





## ADRIAEN BRAUWER

FLEMISH: 1605 or 6—1638

### 15—*LE BUVEUR*

*Height, 8 $\frac{1}{4}$  inches; width, 7 $\frac{3}{4}$  inches*

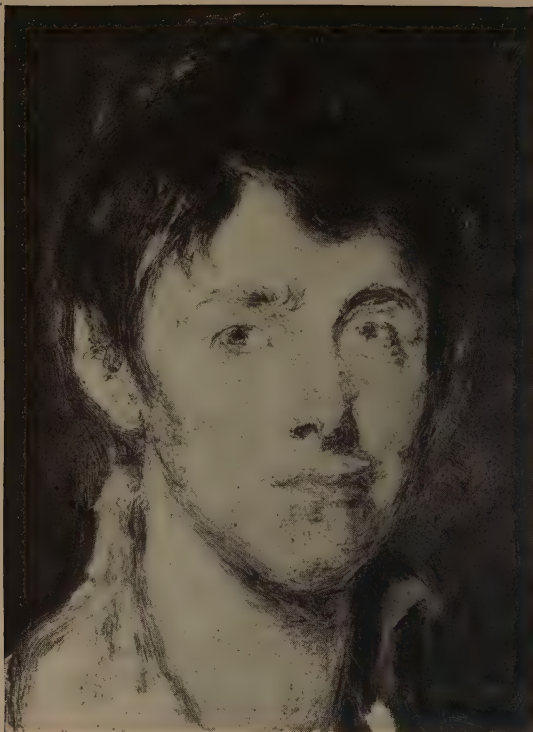
SEATED figure of a young man in pink-brown loose jacket, at a table on which are a white cloth, a loaf of bread and a pewter tankard. His head is raised and turned in three-quarters to left as he regards a glass of wine, held high in his right hand. With the left hand he grasps the handle of the tankard. In the background of the tavern room are four figures near an open door. Characteristic of the famous artist in subject, interpretation and technical treatment.

On back of panel: a printed criticism from the *Paris Figaro*, by A. J. Wauters, highly praising this work when it was in an exhibition of Old Masters, held in Paris in 1880.

*Property of and inherited by COLONEL LÉON OSTERREITH, from the Estate of his family, in whose possession it has been for many generations, as a part of the Collection Osterreith located in the Family Palace on the Place de Meir at Antwerp, Belgium.*

800.

*Mr. Harrison.*



## JEAN BAPTISTE GREUZE

FRENCH: 1725—1805

### 16—PORTRAIT STUDY

(Panel)

*Height, 10 inches; width, 8½ inches*

HEAD of a young man in nearly full-face, to left; brown hair, bare throat with gray collar of coat at either side.

With this picture, Greuze's palette, the one he last used, in case with label: "Palette de Greuze, Paris, 1805." On the palette: nine small brushes, bound with dark blue ribbon and attached with two seals of red wax.

*Property of and inherited by COLONEL LÉON OSTERREITH, from the Estate of his family, in whose possession it has been for many generations, as a part of the Collection Osterreith located in the Family Palace on the Place de Meir at Antwerp, Belgium.*

*\$ 200.*

*O. Bernet. agt.*



# JEAN VAN RAVENSTYN

DUTCH: 1572—1657

## 17—PORTRAIT OF A WOMAN

(Panel)

*Height, 18½ inches; width, 14¾ inches*

HEAD of a woman with florid complexion in three-quarters view to right; white cap and ruff, black dress, careful technique and exact drawing.

*Inscription across top of panel, "Aetat 64, anno dni, 1604.*

*Property of FERNAND GOOSSENS, Professor of Fine Arts, University of Brussels.*

125.

*R. Glendening.*

JOHN OPIE, R.A.

ENGLISH: 1761—1807

18—*PORTRAIT OF HIMSELF*

(Panel)

*Height, 18 inches; width, 14 $\frac{3}{4}$  inches*

HALF-LENGTH portrait of the artist, seated and facing the observer, with head inclined slightly toward his right shoulder and glance directed toward his right. Light from his left falls full upon his features, and upon his white flowing collar and loosely tied old-rose scarf. He is clad in brown, and his left hand clasps the top of a stick. Neutral background.

*Property of a Private Collector.*

*\$60.*

*B. Malone.*

JOHN OPIE, R.A.

ENGLISH: 1761—1807

19—*THE FORTUNE TELLER*

(Panel)

*Height, 18 inches; width, 14 $\frac{3}{4}$  inches*

THREE-QUARTER-LENGTH portrait of a young girl with bewitching eyes and quizzical expression, standing and facing the spectator, turned slightly toward the left. She has a warm gipsy complexion, her eyes are a light hazel, and her rebellious brown hair is but lightly bound by a golden ribbon. A dark reddish cloak hangs over her shoulders, and at her waist she holds a card from the suite of hearts before her brown dress. Conventional landscape background.

*Property of a Private Collector.*

*80.*

*J. Aston.*



# CONSTANTINE NETSCHER

DUTCH: 1670—1722

## 20—SOAP BUBBLES

(Panel)

*Height, 19 inches; width, 15½ inches*

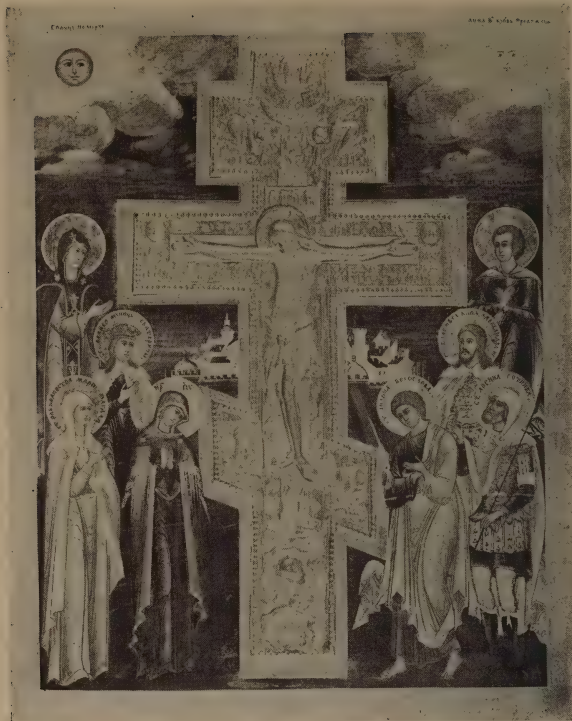
A BOY with blond curls, wearing pink doublet, white lace collar and full white undersleeves, body and head to front, leaning on balustrade; left arm resting on it and blow tube in hand; right hand raised and holding small glass bowl; large vase at right, background of foliage and sky.

*Property of FERNAND GOOSSENS, Professor of Fine Arts, University of Brussels.*

100.

*R. N. Wallack.*





## RUSSIAN SCHOOL

### 21—*LE CHRIST EN CROIX*

(Panel)

*Height, 18½ inches; width, 14¼ inches*

A METAL cross with the figure of Christ upon it forms the center of this work and on either side of it are painted four full-length figures of saints, their titles inscribed on their gold halos. Back of the cross are seen the houses of a town and, above, in a clouded sky, at right and left, are circular symbols of faces with inscriptions of the Greek Church.

*Property of and inherited by COLONEL LÉON OSTERREITH, from the Estate of his family, in whose possession it has been for many generations, as a part of the Collection Osterreith located in the Family Palace on the Place de Meir at Antwerp, Belgium.*

*\$ 130.*

*W. W. Seaman. agt.*

## JEAN FRANÇOIS RAFFAËLLI

FRENCH: 1850—

### 22—ON HIS WAY

*Height, 15½ inches; length, 18½ inches*

Low scraggly vegetation accented by occasional knobs of shrubbery, on the uneven and wild land of a rolling heath, shares the ground surface with exposures of white soil, varied by expanses of a ferrous red. In the distance are outlying houses of a town, and a church spire is seen. In the foreground, passing to the right, is a lone man of stocky build, carrying a bundle in a bag over his shoulder and accompanied by his dog.

*Signed at the lower right, J. F. RAFFAËLLI.*

*From M. Knoedler & Co., New York.*

*Property of a Private Owner.*

240.

*R. Thompson.*

## GEORGES WASHINGTON

FRENCH: 1827—1903

### 23—A REFRESHING DRINK

*Height, 18½ inches; width, 15 inches*

AN Arab chieftain, with white and yellow bernous and turban, mounted on a beautiful white steed, has stopped in an oasis and is drinking a cup of water which has been handed to him by a native girl, in red with white headdress, who stands at the horse's head with her left hand on the breast strap of the jeweled harness. The chieftain holds by the muzzle with his left hand his long rifle which he has let slip to rest on the ground, and a large blue water jug stands nearby. Landscape setting of palm trees and blue sky.

*Signed at the lower left, G. WASHINGTON.*

*From the Estate of MARY A. ROBBINS.*

60.

*J. Aron.*



## ADOLPHE MONTICELLI

FRENCH: 1824—1886

### 24—*THE FARMYARD*

*Height, 15½ inches; length, 24 inches*

IN front of a low stable, of whose roof only the lower edge is visible, a large gray rooster and hen are leading a quiet, unruffled life in the warm glow of strong sunlight, and another, darker fowl is in shadow against a side building at the left. In the corner is a rain barrel. The stable is a yellowish white, with hints of rose, and its uneven roof of thatch or ancient tile is brown and black and gray and green and red, weathered and "barnacled," and in the harmony of time softened in tone withal. The rudely built heavy wooden door is open, and in the shadows within a pair of expressive long ears are conspicuous. Coming down some stone steps at the right, outside, is a chubby small boy.

*Signed at the lower left, MONTICELLI.*

*Purchased from Messrs. Cottier & Co.*

*From the I. T. Williams Collection, 1915.*

*Property of a Private Collector.*

*\$425*

*C. W. Krauskaat.*

## JULES ADOLPHE BRETON

FRENCH: 1827—1906

### 25—LANDSCAPE

(Panel)

*Height, 14 inches; length, 21 $\frac{3}{4}$  inches*

A LANDSCAPE of rich tonality, showing a group of buildings with low white walls and brown roofs, at right, where a man on a white horse and a maid, standing beside him, are chatting; at left, a peasant woman and a child, near a large cauldron; hills in distance, sky of white and gray clouds.

*Signed at the lower right, J. BRETON.*

*Property of FERNAND GOOSSENS, Professor of Fine Arts, University of Brussels.*

300.

*A. Rudert. agt.*

## ALBERTO PASINI

ITALIAN: 1826—1899

### 26—THE COURT ON A JOURNEY

*Height, 25 $\frac{1}{2}$  inches; width, 19 $\frac{3}{4}$  inches*

PROCEEDING up a road which leads through a mountain pass, a great company of splendidly mounted Arab notables wearing rich vestments and carrying aloft their lances, are escorting two canopied conveyances, one with light blue the other with rose-colored curtains. It is evidently a *déplacement* of importance, perhaps a journey to a Mohammedan shrine. The upper part of the composition is occupied by rocky ranges and dull blue sky.

*Signed at the lower right, A. PASINI.*

*From the Estate of MARY A. ROBBINS.*

160.

*Wm. Harrison.*



## RUDOLF ERNST

GERMAN: 1854—

### 27—ORIENTAL INTERIOR WITH FIGURE

*Height, 24 inches; width, 19 inches*

IN a marble corridor with gold ornamentation and brilliant stained glass windows, an Arab with venerable white beard and elaborate ceremonial dress stands facing the left, three-quarters front, left hand resting on hip. In his right hand he holds a copper ewer from which he is filling glasses which are inset in a circular table surrounding the standard of a tall lamp that extends much higher than his head.

*Signed at the lower right, R. ERNST.*

*Property of a Private Collector.*

*\$130*

*Mrs Johnson.*

## JEHAN GEORGES VIBERT

FRENCH: 1840—1902

### 28—ENTRANCE TO THE MONASTERY

*Height, 25½ inches; width, 21¼ inches*

A STONE stairway of angular course mounts from a court, within an embrasure of a gray building whose walls are all but bare of adornment. Sunshine and shadow play upon them, and half-way up the stairs a woman in black stands looking sadly over a balcony railing, while at the foot of the stairs a cloaked man, hat in hand, looks up at her.

*Signed at the lower right, TOULÈDE—J. G. VIBERT.*

*Property of a Private Collector.*

*90.*

*Robt. Hyman.*





WILLEM ROELOFS

DUTCH: 1822—1897

AND

EUGÈNE JOSEPH VERBOECKHOVEN

DUTCH: 1799—1881

29—*LANDSCAPE, SHEEP AND SHEPHERD*

*Height, 18 $\frac{3}{4}$  inches; length, 20 inches*

IN verdant lowlands plentifully watered by green canals a village of creamy walls and red tile roofs lies in sunshine amid dense trees, and in the transparency of a cloud-shadow over the foreground is a shepherd with his flock.

*Signed at the lower left, W. ROELOFS. EUGÈNE VERBOECKHOVEN.*

*Property of a Private Owner.*

525.

*D. J. R. Ushikubo.*

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

30—*LANDSCAPE*

(Panel)

*Height, 16 inches; width, 12½ inches*

Just beyond a simple foreground with tufts of herbage a little stream passes bordered by thickly growing clumps of willows. Here a woman is tending her two grazing cows. Tall, slender trees rise from either side of the stream and on the farther side, half-hidden by the willow foliage, is a little group of white-walled houses. The sky is composed of delicately modified white clouds with touches of blue in the upper part.

*Signed at the lower left, COROT.*

*Property of a Private Collector of Boston.*

*\$950.*

*Mrs. A. F. Boardman.*



ROBERT REID, N.A.

AMERICAN: 1863—

31—*THE BROOK*

*Height, 26 inches; length, 28½ inches*

EN PLEIN AIR a fair young woman nude, with a light drapery at her hip, is observed in profile to the left, seated on the sloping bank of a brook which courses down the center of the composition in the seclusion of a wood, the leaf-filtered sunlight playing in color on foliage and stream and the soft flesh.

*Signed at the lower left, ROBERT REID.*

*Purchased direct from the artist.*

*Property of VICTOR HARRIS, ESQ.*

*\$140*

*M. B. Bernstein.*





## GUSTAVE COURBET

FRENCH: 1819—1877

### 32—*THE BLACKSMITH'S SHED*

*Height, 23½ inches; length, 29 inches*

IN the shade of trees that stand at the right, and of the projecting tiled roof of a French brown farm building occupying the center of the composition—which is a wing of an adjoining low brown building-group on the left—two farm horses are tethered, a white and a sorrel, and an aproned man is currying the white one. A slant of sunshine illumines the horses' coats and glints softly from the grassy ground, and the foliage of the trees stands out against a greenish-turquoise sky veiled with creamy-white clouds.

This painting has been exhibited both as "The Blacksmith's Shed" and as "The Blacksmith's Shop."

*Exhibited at the Metropolitan Museum of Art.*

*Collection of Alexander Morten, New York, 1919.*

*Property of a Private Collector.*

*\$400.*

*Mrs. J. Spencer.*



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

33—GLADE IN PIERRE WOODS, IN ÉVAUX,  
NEAR CHÂTEAU-THIERRY

(Panel)

Height, 18 inches; width, 13¼ inches

THE middle portion of this graceful composition is filled with the foliage of trees which stand on either bank of a little stream passing through level fields. At extreme left is another tree, tall and slender at the foot of which are two women, one of them gathering wild flowers. In distance, a church and other buildings; high sky of warm-tinted white clouds with some qualified blue above.

*Painted, 1855-1865. Recorded in Robaut's "L'Œuvre de Corot,"  
Volume III, No. 1920, and reproduced from drawing by Alfred  
Robaut.*

*Durand-Ruel Exhibition, Paris, 1878 (No. 106).*

*Signed at the lower left, COROT.*

*Property of a Private Collector of Boston.*

*\$ 1,800.*

*J. Aron.*



## HENRI JOSEPH HARPIGNIES

FRENCH: 1819—1916

### 34—A HOLIDAY IN THE WOODS

*Height, 26 inches; width, 20 $\frac{1}{4}$  inches*

A COMPANY of children, ten boys and two little girls, enjoying a ring-around-a-rosy and other diversions on the grass at the edge of a wood where a road, passing through, winds into the distance between groups of tall trees. Between the foliage masses appears an early evening sky with warm tints below and white cloud flecks in tempered blue above.

*Signed at the lower left, H. HARPIGNIES.*

*From the Estate of MARY A. ROBBINS.*

\$ 120.

*Wm. F. Laporte.*

## ALBERTO PASINI

ITALIAN: 1826—1899

### 35—HUNTING IN NORTH AFRICA

*Height, 26 inches; width, 21 $\frac{1}{2}$  inches*

A HUNTING scene in the French possessions of Northern Africa depicting two tribal chiefs, one a swarthy, bearded Arab, the other a negro, both riding superb horses side by side toward the spectator, the Arab with a falcon on his wrist held high, the other with his long-barrelled gun pointing upward. At left, two hunting dogs are in full chase. The landscape setting shows a plain stretching away to rocky hillsides and sky of clouds with blue in upper right.

*Signed at the lower left, A. PASINI, and dated, 1867.*

*From the Estate of MARY A. ROBBINS.*

160.

*W.W. Seaman. agt.*





## ARMAND GUILLAUMIN

FRENCH: CONTEMPORARY

36—*LA LECTURE* (*Madame Cézanne reading*)

*Height, 24 inches; width, 20 inches*

SEATED in a deck chair on a path in a garden blooming with flowers and the walls of a house seen indistinctly through the foliage, is a woman wearing a gown of red with black velvet trimming and a blue hat with white flowers. She is depicted reading a book with yellow paper covers.

*Signed at the lower right, GUILLAUMIN.*

*Purchased from Bernheim jeune et Cie, Paris.*

*Property of a Private Collector.*

230.

*L. W. Kraushaar.*



## VICTOR PIERRE HUGUET

FRENCH: 1835—1902

### 37—DESERT ENCAMPMENT

*Height, 25 $\frac{3}{4}$  inches; length, 34 inches*

ON flat yellow sands of a desert, with indications of an oasis, and barren hills in the background, men have set up their brown tents in a long line. Near one of them in the foreground two horses and a man stand with backs to the spectator and the strong breeze.

*Signed at the lower right, V. HUGUET.*

*Property of a Private Owner.*

*\$540.*

*D. J. R. Ushikubo*



VICTOR PIERRE HUGUET

FRENCH: 1835—1902

38—ARABIAN SCENE

*Height, 25½ inches; length, 32 inches*

GREEN marshlands and yellow sands spread over the foreground, before a line of low and barren hills, and in the marshes are five Arab horsemen, interested in the flight of a falcon, in whose direction one man speeds his horse.

*Signed at the lower left, V. HUGUET.*

*Property of a Private Owner.*

475.

*S. A. Powell.*



THOMAS H. WATSON

ENGLISH: 1839—

39—MOUNTAIN SHEEP

*Height, 24 inches; length, 36 inches*

RUGGED mountains all but treeless form a high skyline, and are cleft by a narrow stream. On their slopes covered with green and brown herbage a group of black-faced sheep are standing or lying at rest.

*Signed at the lower right, TH. WATSON, 1903.*

*Property of a Private Owner.*

*\$ 220.*

*S. A. Powell.*





EDWARD GAY, N.A.

AMERICAN: 1837—

40—GOLDEN HARVEST

*Height, 20 $\frac{1}{4}$  inches; length, 30 $\frac{1}{4}$  inches*

THE ripened grain, a rich and warm golden yellow, extends across the foreground, and a man stands waist high in it at the edge of a mown section toward the right. Across the background, low hills and green trees, and farmhouses.

*Signed at the lower left, EDWARD GAY.*

*Property of a Private Owner.*

210.

*E. H. Manning.*



WILLIAM M. CHASE, N.A.

AMERICAN: 1849—1916

41—*FISH WITH STILL LIFE*

*Height, 29 inches; length, 36 inches*

THIS is an example of the craftsmanship of this artist at its highest. The composition is made up of three great fish in the foreground; there is a black pot lined with brass, another vessel almost lost in the shadows, and a piece of green pottery which alone would be a masterpiece. The modeling of the fish, the textures, the peculiar moist slipperiness of fish are all done with the brush of a magician. With pure pigment has he done all this, and done it as few men had the power to do. No finer example of his art has appeared in a long time.

*Signed at the lower left, WM. M. CHASE.*

*Property of a Private Collector.*

*\$ 500.*

*A. Tooth & Son.*



JOHN J. ENNEKING

AMERICAN: 1841—

42—*SUDDEN RAIN: A SUMMER SHOWER*

*Height, 22 inches; length, 30 inches*

IN a hayfield just cleared and where the sun is still shining in the foreground, farmers are hastening with the last loads, doomed to be overtaken by a sudden drenching shower which already darkens the broad background hillside.

*Signed at the lower right, ENNEKING, '98.*

*Purchased direct from the artist.*

*Property of VICTOR HARRIS, Esq.*

*\$ 100.*

*H. Victor.*

CHARLES MELVILLE DEWEY, N.A.

AMERICAN: 1851—

43—*SUNSET*

*Height, 29 inches; length, 36 inches*

IN the foreground a pond with reeds, and in the middle distance at left a cottage in the shelter of a clump of tall trees, with other buildings and sinuous trees at the right, the whole landscape dark in the gloaming and a light glowing red within the cottage. Afar off the whole sky is crimson and gold in the afterglow of the departed sun.

*Signed at the lower left, CHARLES MELVILLE DEWEY.*

*Property of a Private Owner.*

*310.*

*E. A. Seasongood.*

FRANK DE HAVEN, A.N.A.

AMERICAN: 1856—

44—*LANDSCAPE AT SUNSET*

*Height, 28 inches; length, 36½ inches*

GREEN fields sloping lightly from either side toward a rough field road, with trees on the right, lie darkly under a lowering cloud, the shadow giving way in the middle distance to broad fields with more trees, all still alight from the rose and golden glow of a luminous sunset sky banked with horizon clouds. In the road a woman and child wend a slow way homeward toward the lighted fields.

*Signed at the lower left, F. DE HAVEN, 1895.*

*Property of a Private Owner.*

70.

*S. Spencer*

FERDINAND DE BRAEKELEER THE ELDER

FLEMISH: 1792—1883

45—*ANTWERP AFTER THE BOMBARDMENT IN 1832*

*Height, 23¾ inches; length, 28¾ inches*

THE scene depicted shows a part of Antwerp, with its fort at left, which was occupied by the Dutch and bombarded by the French under General Girard, whose figure is seen in the left foreground. In the center of the composition, in middle distance, is a gate of the city; at right, a street and buildings. Above the roofs are two towers the one to right being the famous spire of the cathedral. Sky of clouds and blue.

*Property of FERNAND GOOSSENS, Professor of Fine Arts, University of Brussels.*

60

*Wm. F. Laporte.*

## MEINDERT HOBBEEMA

DUTCH: 1638—1709

### 46—LANDSCAPE WITH WATERMILL

*Height, 18 inches; length, 24 inches*

AT the left a mill with red-tiled roof stands under the shade of trees and back of it, in sunlight, is another red-roofed building. In center foreground, a stream; at right, the other bank with a full-foliaged tree; beyond, a prospect of flat country with groups of trees; sky of large masses of white clouds with a space of blue in upper center.

*Signed at the lower left, M. HOBBEEMA.*

*Property of FERNAND GOOSSENS, Professor of Fine Arts, University of Brussels.*

*\$ 1,000.*

*Fred. Pearson.*







## AERT VAN DER NEER

DUTCH: 1603 or 4—1677

### 47—THE FROZEN CANAL

(Panel)

*Height, 19 $\frac{1}{4}$  inches; length, 32 $\frac{1}{2}$  inches*

A WINTER landscape in Holland with a frozen canal stretching away from the foreground between broad, snow-covered walks; bare trees and houses on either side and windmills in the distance; sky of clouds with a space of blue. In the foreground, on the ice, some men are playing hockey, farther away are skaters and promenaders.

*Property of and inherited by COLONEL LÉON OSTERREITH, from the Estate of his family, in whose possession it has been for many generations, as a part of the Collection Osterreith located in the Family Palace on the Place de Meir at Antwerp, Belgium.*

*\$ 350.*

*Mrs. B. von. Gerby.*



## JACQUES CALLOT

FRENCH: 1592—1635

### 48—LA FOIRE D'IMPRIMETA

Height,  $21\frac{3}{4}$  inches; length,  $35\frac{1}{2}$  inches

A COMPOSITION depicting a large square, or *place publique*, with a kermesse in progress and innumerable figures. In the middle of the *place*, a stone column surmounted by a female figure; at right, a stately church and other buildings; on the left and in the distance, other buildings; over all a sky of blue with white clouds below and dark ones in upper right. In the left foreground strolling players are acting on a platform and a crowd of spectators stand before it. In right foreground, crowds moving about on foot, a horseman and a cart. In left, middle distance, a sedan coach drawn by four horses is passing, and farther away are still more pleasure seekers.

*From the de Brakelaer Sale, April, 1910.*

*Property of and inherited by COLONEL LÉON OSTERREITH, from the Estate of his family, in whose possession it has been for many generations, as a part of the Collection Osterreith located in the Family Palace on the Place de Meir at Antwerp, Belgium.*





## JAN LOTEN

DUTCH: 1618—1680

### 49—LANDSCAPE AND FIGURES

*Height, 34 inches; width, 27 $\frac{3}{4}$  inches*

A ROAD leading from a shady foreground into the center of the picture, with trees lining it on either side; woods in middle distance and level country beyond; sky of white clouds and qualified blue. In right foreground, a hunter, with his dogs, returning from the forest with a large game bird, has stopped to talk with a dwarf, and on the road, farther away, a woman riding a donkey is accompanied by a man on foot.

*Property of and inherited by COLONEL LÉON OSTERREITH, from the Estate of his family, in whose possession it has been for many generations, as a part of the Collection Osterreith located in the Family Palace on the Place de Meir at Antwerp, Belgium.*

\$250.

*Marie Glyn.*



## ADRIEN PYNACKER

DUTCH: Circa 1618—1663

### 50—LANDSCAPE WITH FIGURES, CATTLE, SHEEP AND GOATS

*Height, 44½ inches; width, 36½ inches*

At the bend of a forest path a shepherd in blue smock, seated at the foot of a dead tree and a rustic musician standing beside him, playing a flute; back of the shepherd, a white cow, and in front of him some goats, a sheep and two dogs; at right, a brown cow lying down—all seemingly under the spell of the pastoral music. On the right are tall trees; on the left, trees and bushes; beyond, a hillside, and, over all, a sky of gray clouds.

*Signed in cipher at the lower left.*

*Property of and inherited by COLONEL LÉON OSTERREITH, from the Estate of his family, in whose possession it has been for many generations, as a part of the Collection Osterreith located in the Family Palace on the Place de Meir at Antwerp, Belgium.*





## SCHOOL OF COLOGNE

### 51—*MARTYRDOM OF ST. THOMAS OF CANTERBURY*

(Panel; painting with medium of white of egg)

*Height, 23 $\frac{3}{4}$  inches; width, 16 $\frac{3}{4}$  inches*

A COMPOSITION of three principal and seven accessory figures. At right, St. Thomas of Canterbury, with halo, standing in profile to right; hands upraised, white garment and cloak of crimson and gold; in center, the executioner in red doublet and green small clothes, with a great broadsword held high in both hands, ready to strike; in left foreground, a nun in gray habit and white hood, kneeling. Back of the nun either kneeling or standing are another nun, priests, a ruler wearing a tiara and a magician with tall cap; on the table of an altar, at right, the mitre of the martyr, a lamp and book. Gold background.

*Property of and inherited by COLONEL LÉON OSTERREITH, from the Estate of his family, in whose possession it has been for many generations, as a part of the Collection Osterreith located in the Family Palace on the Place de Meir at Antwerp, Belgium.*

*\$ 350*

*R. B. Bowler.*

## CORNELIS JANSSENS

DUTCH: Circa 1593—1664

### 52—JANE, DAUGHTER OF HENRY SKIPWITH

*Height, 26 inches; width, 20½ inches*

BUST in an oval of a middle-aged lady, in black low dress embroidered with gold lines; broad white muslin collar at back of neck; dark hair, pearl necklace and earrings.

Very little is known concerning Janssens, but he was in England from about 1618 till 1648, where he was patronized by James I and where for many years he was in great demand as a portrait painter, his sitters including members of the Royal family and the nobility. In quality his work varies considerably.

*S. A. Hearn Collection, 1918.*

*Property of a Private Collector.*

240.

*B. R. Hiltredge.*

## SIR PETER LELY

BRITISH: 1618—1680

### 53—PORTRAIT OF A LADY

(Oval)

*Height, 28½ inches; width, 23¼ inches*

HALF-LENGTH seated portrait of a lady about thirty, head in three-quarters to right; dark hair, in ringlets on forehead and long loose locks falling over left shoulder where left hand is lightly placed, right hand resting at left; low white gown and loose cloak of yellow-brown, around neck a string of pearls.

*Property of FERNAND GOOSSENS, Professor of Fine Arts, University of Brussels.*

110.

*M. B. Bernstein.*

## PETER PAUL RUBENS

FLEMISH: 1577—1640

54—*PORTRAIT OF A YOUNG PAGE* (*One of the sons of the artist*)

*Height, 49 $\frac{1}{4}$  inches; width, 26 $\frac{1}{4}$  inches*

FULL-LENGTH, standing figure of a boy in three-quarters to left; auburn or "Rubens red," hair cut rounded on forehead and locks falling on shoulders; fair, clear complexion, blue eyes looking to front; pearl gray cloth suit with lace-trimmed broad collar, full, white undersleeves with gold thread embroidery, ruffles at wrists and at knees; pink-red cloak thrown back over shoulders, buff leather shoes with rosettes, gray felt hat, with plume of red and white, held at side with right hand. Background of neutral tint. Prepossessing in expression and graceful in attitude.

At the Universal Exposition at Brussels, 1910, this portrait occupied the place of honor in the pavilion reconstructing the house of Rubens in Antwerp.

*Property of and inherited by COLONEL LÉON OSTERREITH, from the Estate of his family, in whose possession it has been for many generations, as a part of the Collection Osterreith located in the Family Palace on the Place de Meir at Antwerp, Belgium.*

\$ 5000.

*W.W. Seaman. agt.*



## SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

### 55—PORTRAIT OF A GENTLEMAN

*Height, 42½ inches; width, 32½ inches*

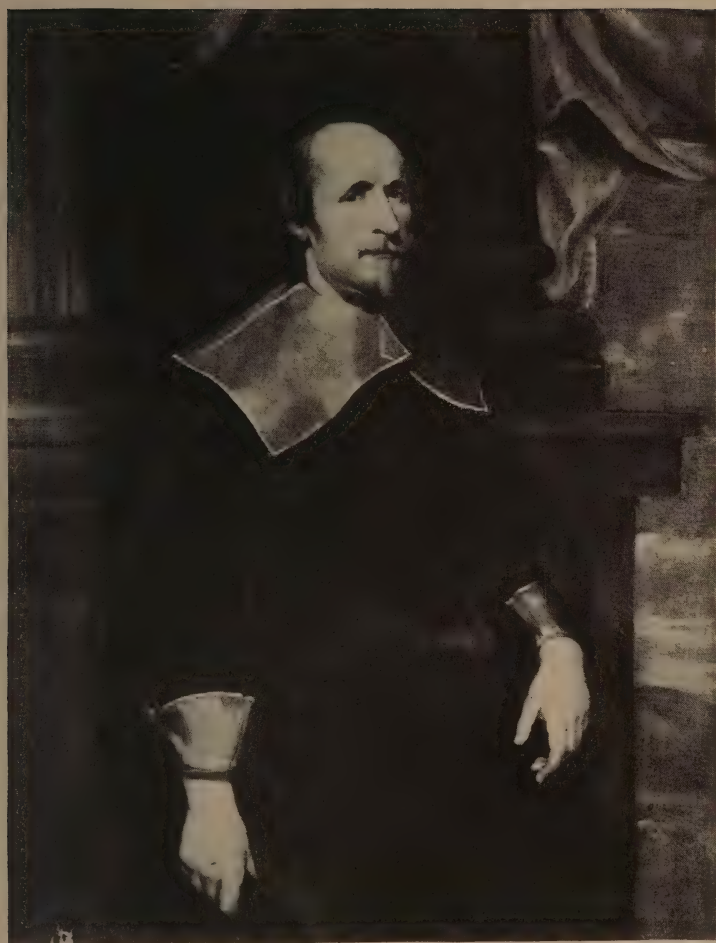
THREE-QUARTERS-LENGTH standing figure of a man with dark hair—bald on top of head—moustache and brown, pointed beard; broad, transparent collar and cuffs; black velvet doublet and black cloak enveloping the lower part of figure. Head in three-quarters to left, left hand on hip, right hand dropped at side and holding rim of black hat. In background, two pillars, red curtain and landscape view.

*Property of and inherited by COLONEL LÉON OSTERREITH, from the Estate of his family, in whose possession it has been for many generations, as a part of the Collection Osterreith located in the Family Palace on the Place de Meir at Antwerp, Belgium.*

*\$ 4000.*

*V. Bernet. agt.*





## GEORGE ROMNEY

ENGLISH: 1734—1802

### 56—PORTRAIT OF LORD DEVON

(Oval)

*Height, 30 inches; width, 25 inches*

THE head and shoulders of a middle-aged gentleman in three-quarters view to the right, the head slightly inclined upon the left shoulder, and the eyes looking toward the spectator. He wears a full gray wig, a blue coat lined with satin and trimmed with gold galloon over a cream-colored satin waistcoat, and a loose white jabot. The sitter was Sir William, Viscount Courtenay, of Powderham Castle, County Devon, created peer May 6, 1762.

*From the collection of Louis A. Biddle, Esq., Philadelphia. Valuable Modern Paintings, 1906.*

*Property of a Private Collector.*

*\$1000.*

*Wm. J. Hann.*

### ANTONIO CANALE (called CANALETTO)

ITALIAN: 1697—1768

### 57—CHURCH OF ST. GEORGE THE GREATER, VENICE

*Height, 22 inches; length, 33¾ inches*

ON the right, the Church of St. George, with sculptured front and people walking on the paved approach; back of the façade, the tower and dome. At left, in the waters of the Grand Canal, a fishing boat and a number of gondolas; in middle distance the buildings of Venice on the opposite shore, sky of gray clouds with spaces of blue.

*From the collection of Canon Barbier, Nancy, France.*

*Property of FERNAND GOOSSENS, Professor of Fine Arts, University of Brussels.*

*200*

*Mr. Towne.*

## SIR THOMAS LAWRENCE, R.A.

ENGLISH: 1769—1830

### 58—PORTRAIT OF CAPTAIN THOMAS DRAKE

*Height, 36 inches; width, 28 inches*

THIS is the life-size portrait of a man in early middle life seen to the waist. He wears a military costume with a high double-breasted blue coat with two rows of buttons close together, a high collar trimmed with gold galloon over red, large epaulettes, a decoration on his left breast and a sword belt around his waist. The left hand is resting on the belt. The body is in full face and the head in three-quarters view to the left, somewhat raised, and the eyes turned in the same direction. The face is framed by a mass of curly brown hair and whiskers trimmed rather closely to the cheeks. The background is a graded tone of warm gray.

The sitter for this portrait was Capt. Thomas Drake, originally Thomas Trayton Fuller, but who assumed by sign manual, under the settlement of Sir Francis Henry Drake, Bart., the additional surnames and arms of Eliot and Drake. He was created a baronet in 1821. Was captain in the army and served throughout the greater part of the Peninsular War.

*From the collection of Louis A. Biddle, Esq., Philadelphia. Valuable Paintings, 1906.*

*Property of a Private Collector.*

350

*Mrs. A. S. Jarvis.*

## CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

### 59—LANDSCAPE

*Height, 24 inches; length, 39½ inches*

GREEN fields slope downward from the spectator, in foreground, with wild flowers in the grass and low-growing trees at left. In right middle distance, a strip of sandy beach and, beyond, the sea with distant vessels dotting its surface. Sky of gray clouds.

*Signed at the lower left, DAUBIGNY.*

*From Messrs. Durand-Ruel.*

*Property of a Boston Collector.*

390

*W. W. Seaman. agt.*

## MARCIUS SIMONS

AMERICAN: CONTEMPORARY

60—"TIME IS MINE," SAITH THE LORD, "I WILL REPAY"

*Height, 42 inches; width, 26 inches*

AN allegorical composition with subject based on the Spanish Inquisition. In the square before a cathedral which rises high with towers and spire, martyrs are being burned at the stake in the presence of a crowd of people who throng the square and narrow streets among the adjacent houses. Above, in the sky, at right, are angels and celestial personages bearing swords and censers. At upper left, another celestial figure with long robes of orange points to the inscription as given in the title. The ensemble shows a medley of color with tints of blue predominating.

*Signed at the lower center, MARCIUS SIMONS.*

*Purchased direct from the artist.*

*Property of a Private Owner.*

*\$ 80.*

*W. B. Bernstein.*

## ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

61—UN NAUFRAGÉ

*Height, 30 inches; length, 55 inches*

IN the left foreground, standing on a wide, sandy beach, a man who has been shipwrecked on some lonely shore, stands waving aloft a strip of his red shirt, trying to signal a sailing vessel which is seen well out at sea. The sand is tracked by the footprints of his wanderings and at right the beach slopes upward to a mass of rocks. Sky of gray clouds with flying gulls.

*Signed at the lower right, ALEX. HARRISON, and dated, 1881.*

*From the Estate of MARY A. ROBBINS.*

*230.*

*S. A. Powell*

## GEORGE H. BOGERT, N.A.

AMERICAN: 1864—

### 62—EVENING GLOW OF GOLD

*Height, 37 $\frac{1}{4}$  inches; length, 48 inches*

A DETACHED tree standing before a wood at the right, lower tree masses at the left, and between them a brook descending by a small waterfall to a foreground pond. The foliage of all the trees, including others in the far background, a rich dark mahogany-red in semi-transparent shadow as they stand forth before a blazing sky illumined by the golden orb in full glory just above the horizon.

*Signed at the lower right, GEORGE H. BOGERT.*

*Property of a Private Owner.*

260.

*A. H. Haklo.*

## JULIAN RIX

AMERICAN: 1851—1903

### 63—A BLACK STORM

*Height, 32 inches; length, 42 inches*

AT the left the sun, through the last opening in clouds all but obscuring the entire heavens, shines upon a small patch of land where there are humble farm dwellings. Before this plot, through the center of the landscape, courses a river which is now dark save where it reflects the one opening of light—beyond the river at the right and in the distance being dense, dark, wooded hills, over which an aggressive black thunderstorm is gradually spreading, turning the land to gloom.

*Signed at the lower left, JULIAN RIX.*

*From the Julian Rix sale, New York, 1913.*

*Property of VICTOR HARRIS, Esq.*

80.

*S. A. Powell.*



JEAN BAPTISTE ÉDOUARD DETAILLE

FRENCH: 1848—1912

64—SENTRY ON PATROL

*Height, 59½ inches; width, 43 inches*

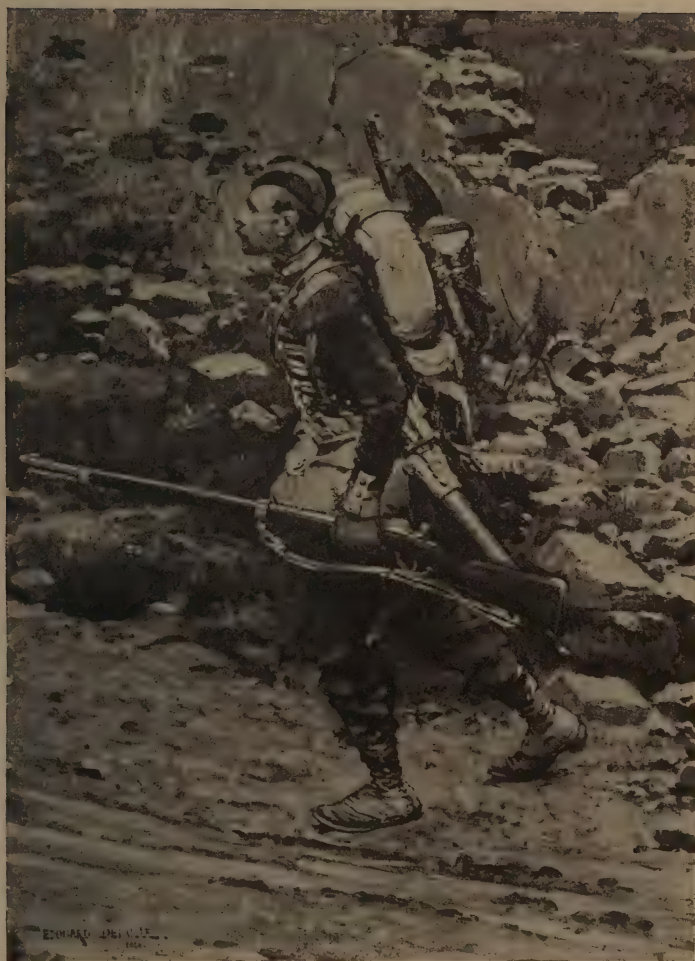
ALERT, with musket in left hand and right hand clenched, a French infantryman is seen in profile to the left, moving with active step and keen attention to something ahead of him. He is burdened with a full pack, and is passing before a well-battered wall.

*Signed at the lower left, ÉDOUARD DETAILLE, 1885.*

*Property of a Private Owner.*

\$ 475.

*M. B. Bernstein.*



## PROFESSOR KARL HEFFNER

GERMAN: 1849—

### 65—LANDSCAPE

*Height, 33½ inches; length, 47 inches*

ON the shore, at the right, an ancient church is seen towering above the trees and on the left are the distant banks of a river. The sky is clouded with gray, after the passing of a shower, and a band of light at the horizon indicates clearing weather.

*From Catholina Lambert Collection, 1916.*

*Property of a Private Owner.*

\$170.

*Wm. F. Laporte.*

T. VAN ELVEN

BELGIAN: CONTEMPORARY

### 66—THE MARKET PLACE

*Height, 59½ inches; width, 41½ inches*

IN the foreground, a square, or *carrefour*, with a large circular fountain basin in the center, a covered cart with its horse standing unhitched beside it, at right, and two women sitting on the flagstones; back of the basin, another cart, market stalls and groups of people. On the farther side of the square stands a fine stone building of Renaissance architecture and beyond it are seen the two towers of a cathedral. Enclosing the square are tall, old buildings with steep weather-stained roofs and over all is a summer morning sky of blue with misty white clouds.

*Signed at the lower left, T. VAN ELVEN, and dated, MDCCCLXVI.*

*From the Estate of MARY A. ROBBINS.*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

150.

*S. A. Powell.*

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AND THEIR WORKS





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INTELLIGENT APPRAISALS

FOR

UNITED STATES AND STATE TAX

INSURANCE AND OTHER PURPOSES

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THE AMERICAN ART ASSOCIATION

IS EXCEPTIONALLY WELL EQUIPPED

TO FURNISH

APPRAISEMENTS AND INVENTORIES

OF

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AND PERSONAL EFFECTS OF

EVERY DESCRIPTION

AT CHARGES COMMENSURATE

WITH THE DUTIES INVOLVED

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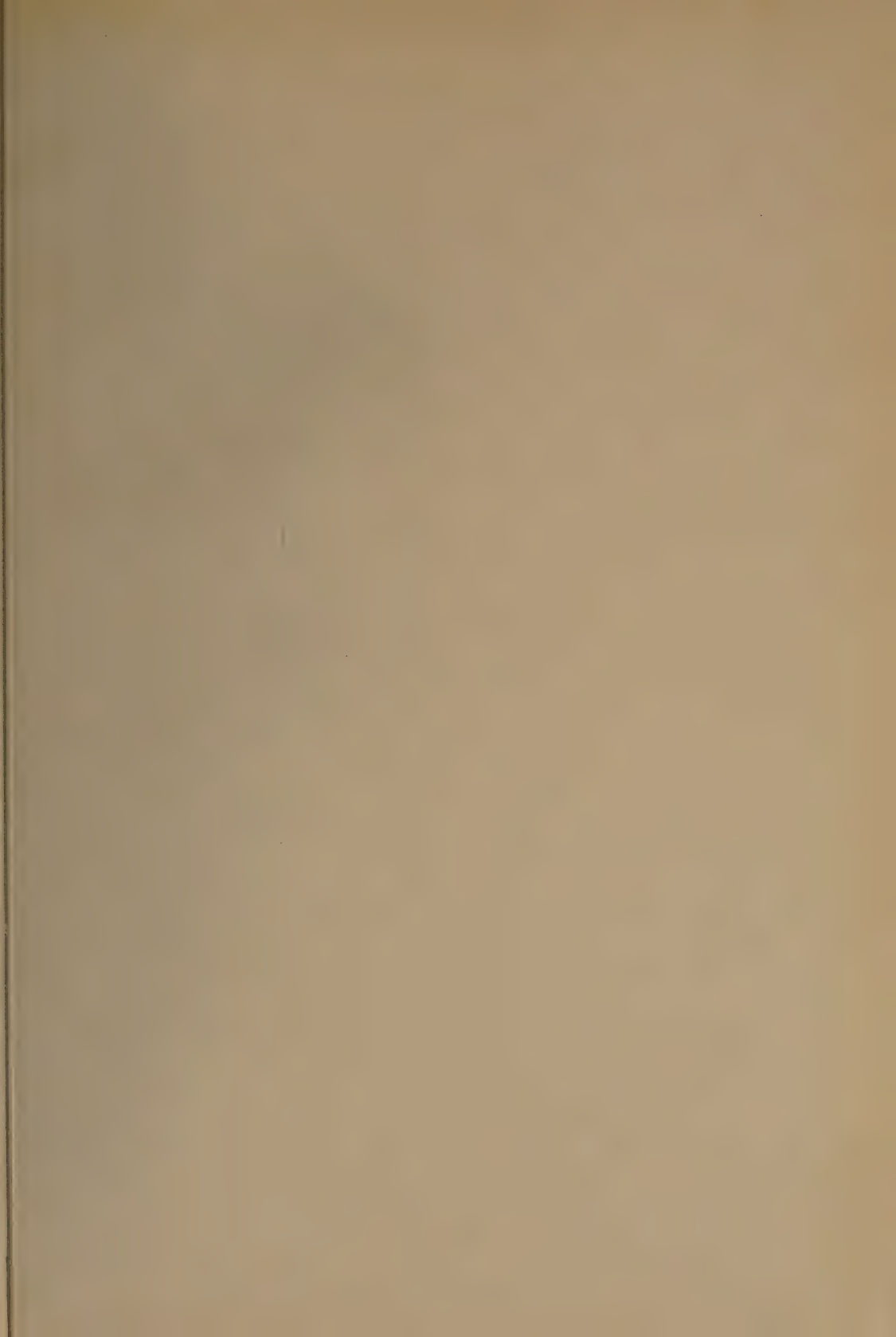


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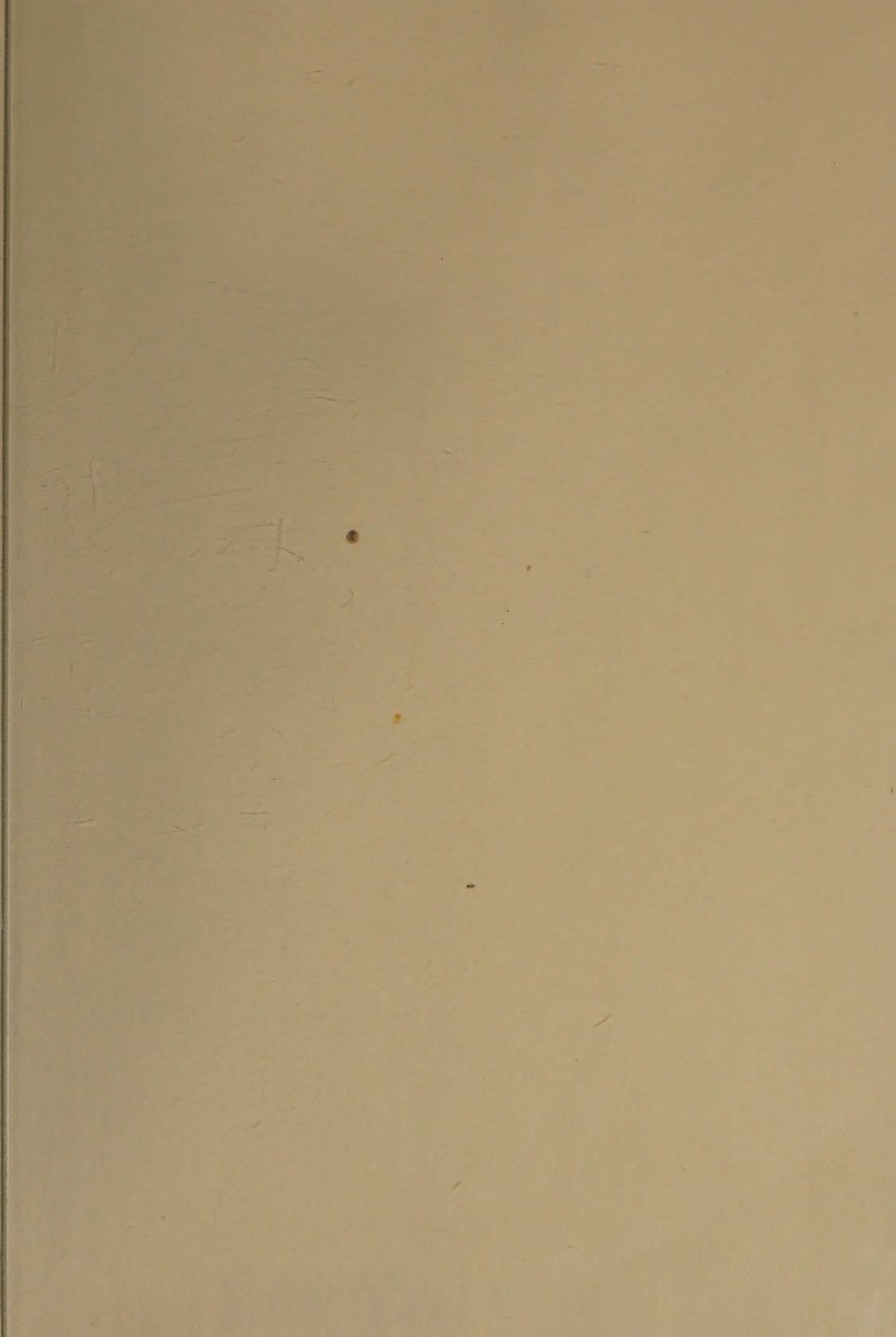






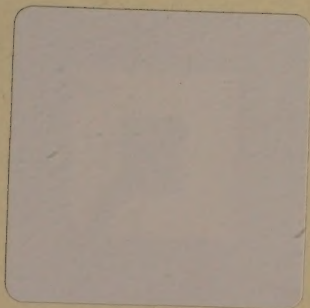












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